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STRONG AND MEYER'S *s*-PRETERITES.

Being one of the puzzled readers and reviewers of Strong and Meyer's *History of the German Language*, in which "the perfect formed with—s" is said to be lacking in Gothic and still occurring in Old High German and Norse, I suppose I ought to be grateful to Mr. Hart for telling me what is meant by it. If Strong and Meyer really mean the *r*-preterites of certain reduplication-verbs—and I am not quite sure of this even now—why do they call them *s*-preterites?

I have heard of the Sigmatic aorist, but never of an *s*-perfect or *s*-preterite. I think, but I do not know, that they had in mind perhaps the following extracts from Osthoff's article "Zur Reduplicationslehre" in Paul and Braune's *Beiträge*, vol. VIII. p. 556: "Dann können aber got. **stat*-*stant*, **skai*-*skaid* und genossen nur jüngere einzeldialektische bildungen sein;" p. 557: "So verschwindet also für jene historischen gotischen gebilde der lange festgehaltene nimbus der allergrösten und geradezu idealen regelmässigkeit der reduplikationsweise."

Now, the original principle of reduplication has been by no means cleared up. The *r* in O. H. G. *pleruzzun*, *kiscrerot*, *sterozun* and *biruun* is a very hard nut to crack still. Says Braune *ahd. Grammatik*, § 354, *Anm.* 3: "Von einigen dieser verba gibt es in alten quellen merkwürdige praeteritalformen mit innerem *r*, in denen man vielleicht nachklänge der alten reduplikations-praeterita sehen darf." Mark how cautious this statement is and yet it is pretty clear that *r* < *s*, according to Verner's Law. The only clear example is the Gothic *saian*, Norse *sá*. The Gothic *saiso* is doubtless levelling from **saizó* or **sezó* which must become in Norse *sera*. But how *s* + liquid and *s* + surd stop have become *r* is a problem which I cannot think that Osthoff has solved successfully either in the article above-mentioned or in his 'Geschichte des Perfects.' "Noreen's reduplication-preterites *sera*, *snera*, *rera*, § 421, will doubtless clear up the *s*-preterites, etc.," says his reviewer. How, pray? *Sera* is clear. *Rera* < *róa* never had an *s* anyway. It is reduplication like O. H. G. *ëta*, or Gothic *haihait*. *Snera*, how-

ever, is as difficult as O. H. G. *sterozun*. The following is Osthoff's series for it: **se-snáwe* > **sne-snáwe* > **sne-sáwe* > *sne-záwe* > *snera*. When this is accepted, the *r* in verbs that had no *s* at all, as in *plerozun*, must be ascribed to analogy. Why, by the way, these preterites *snera*, *sera*, *rera* should be called Noreen's any more than Wimmer's or those of anybody else who writes a Norse grammar, I do not see.

Allow me to speak of another point in Prof. Hart's review of Noreen's grammar, where he unintentionally does injustice to Noreen. The transition of *u* > *o* before *tt*, *kk*, *pp* in § 76 could not have been put in § 55, because chap. I. Abschnitt II. is headed: *Einleitendes über die urgermanischen sonanten*. The transition of *u* > *o* before *tt*, *kk*, *pp* is the feature of an individual dialect. So was the transition of *nt*, *nk*, *mp* > *tt*, *kk*, *mp*. It could not, therefore, come under the head of General Teutonic.

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BRIEF MENTION.

A little more than five years ago, there died at Florence one of the most eminent sculptors of the present century in Italy. Besides his noble works of art, on which his fame rests, he left a treatise, 'Thoughts on Art and Autobiographical Memoirs of Giovanni Duprè,' which has just been translated into English by Madame E. M. Peruzzi, and published in this country by Roberts Brothers (Boston). This autobiography, in the original, resembles more the spoken than the literary Italian, being written in a careless, familiar, conversational style and abounding in terms of expression that are essentially Florentine. It would be found an excellent book, therefore, by those who might wish to study modern Italian as represented in the good society of Florence. The subject matter of the work is interesting, and Madame Peruzzi has admirably caught and reproduced the spirit of Duprè's writing in her translation that gives the peculiar forms of expression and the characteristic style of the original. The individuality of the author and the local color of the book being thus faithfully followed, the translation will be of great assistance to the student who would read himself into *la bella lingua di Toscana*.